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Handel

Haydn

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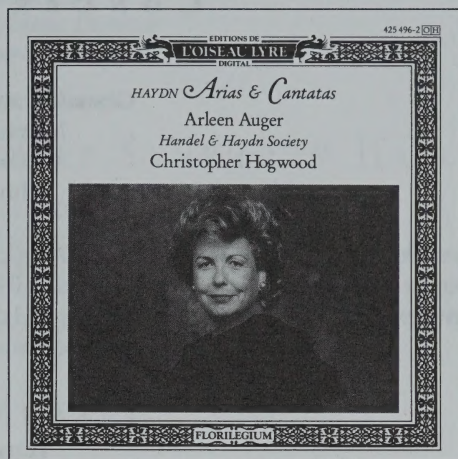
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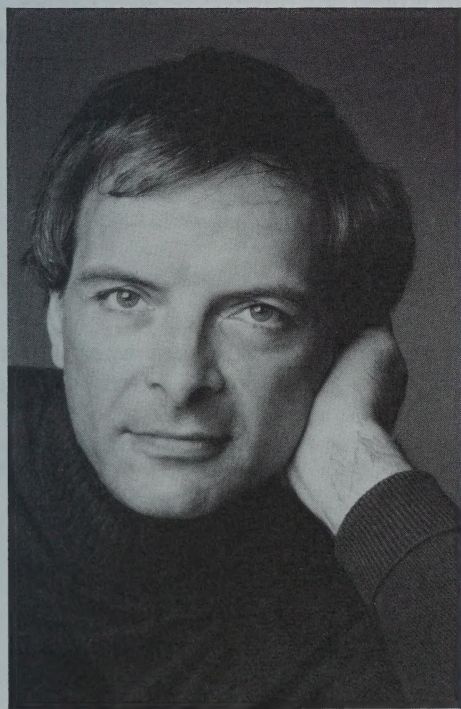
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H A N D E L & H A Y D N S O C I E T Y



EDITIONS DE
L'OISEAU-LYRE

Christopher Hogwood is exclusively on L'Oiseau-Lyre/London Records.



CONCERTS COMING UP

Gesualdo and Monteverdi: Madrigals

March 27, 1992 at 8:00 p.m.

Old South Church, Boston

John Finney conducting

Gesualdo — composer, nobleman, and murderer! — wrote music of fiery imagery and surprising colors that sounds daring even today. Monteverdi is well-loved for the drama and the delicacy of his vocal works. From complex five-voice textures to florid solos and duets, the freshness and clarity of Monteverdi's madrigals make them a joy for performers to sing and for audiences to hear.

•

Handel: *Water Music*

Silete Venti

Concerti Grossi, Op. 6, Nos. 7 and 11

April 24, 1992 at 8:00 p.m. • April 26, 1992 at 8:00 p.m.

Symphony Hall, Boston

Christopher Hogwood conducting with Sharon Baker, soprano

Water Music was first performed in 1717 with the orchestra floating on a barge on the River Thames as part of the King's royal procession. Since then, it has become one of the most popular works from the Baroque period. Soprano Sharon Baker sings the motet *Silete Venti*, and the orchestra performs Nos. 7 and 11 of the *Concerti Grossi*, Op. 6, which H&H will record this spring for London/L'Oiseau-Lyre.

•

Scheidt, Schütz, Schein: 17th Century Splendor

May 15, 1992 at 8:00 p.m.

Old South Church, Boston

John Finney conducting

Before Bach, Beethoven, and Brahms, there were Schütz, Schein, and Scheidt — renowned as the three best German composers of the 17th century. In this program you will hear expressive motets, sparkling secular madrigals, grand polychoral works radiant with Venetian splendor, and delicate vocal concertos. The colorful sounds of viols, cornetti, and sackbuts enhance this excursion into the music of 17th century Germany.

•

Vivaldi: *Four Seasons*

June 15, 1992 at 8:00 p.m. • June 22, 1992 at 8:00 p.m.

Symphony Hall, Boston

Stanley Ritchie, soloist and director

Join H&H for a lively performance of one of the most beloved musical works ever!

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Handel & Haydn Society
Christopher Hogwood, *Artistic Director*
One Hundred Seventy-seventh Season

1991-1992 CONCERT SERIES AT SYMPHONY HALL

Friday, March 20, 1992 at 8:00 p.m.
Sunday, March 22, 1992 at 3:00 p.m.
Symphony Hall, Boston

Christopher Hogwood, Conductor

HAYDN AND MOZART

Symphony No. 82 in C, "The Bear"

Vivace assai
Allegretto
Menuet
Finale—Vivace

Franz Joseph Haydn
(1732–1809)

Sinfonia Concertante in E Flat, K.Anh.C14.01 (K.297b)

Allegro
Adagio
Andantino con Variazioni

Wolfgang Amadé Mozart
(1756–1791)

Stephen Hammer, *oboe*
Colin Lawson, *clarinet*
Lowell Greer, *horn*
Dennis Godburn, *bassoon*

INTERMISSION


Symphony No. 31 in D, K. 297, "Paris"

Allegro assai
Andante I
Andante II (Both of Mozart's slow movements for this symphony will be played, and the audience will be asked to express its preference.)
Allegro

Wolfgang Amadé Mozart

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Christopher Hogwood, *Artistic Director*

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Christopher Hogwood is one of the world's most active conductors and a highly successful recording artist for London/L'Oiseau-Lyre. The founder of The Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical

music on instruments appropriate to the period, he now shares with that orchestra a busy schedule of performances and numerous best-selling recordings. In addition, he is Director of Music for the St. Paul Chamber Orchestra. Mr. Hogwood has conducted many of the world's great orchestras, including the Berlin Philharmonic, the Los Angeles Philharmonic, the London Philharmonic, and the Cleveland, Chicago, Boston, and National symphony orchestras. Since Mr. Hogwood joined H&H as Artistic Director in 1986, it has become one of the most respected musical ensembles in the nation.

HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is America's preeminent period orchestra and professional chorus, and under the direction of Christopher Hogwood, is a leader in "Historically Informed Performance," playing Baroque and Classical music with the instruments and techniques of the period to reveal a fresh new sound. H&H was founded in 1815, and proved itself an innovator early on with first performances in America of important works. In recent years, H&H has continued its tradition of innovation by offering imaginative programs that cross musical and artistic genres. H&H performs locally in more than forty concerts each year, and has achieved acclaim nationally and internationally through its recordings with London/L'Oiseau-Lyre, national broadcasts on American Public Radio, and sold-out performances at Lincoln Center in New York. Each year, H&H's innovative Education Program brings the joy of music to more than 6,000 students in inner-city schools. H&H's latest recording, of Mozart's orchestration of Handel's *Acis and Galatea*, is due to be released in the summer of 1992.

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Four Seasons

Proceeds support H&H concert and educational activities.

HAYDN, MOZART, AND PARIS

In the mid-eighteenth century, Paris enjoyed an unsurpassed reputation as a musical center. Audiences ranged from the trading and mercantile classes to the highest aristocracy to the throngs of visitors coming to Paris to savor its elegance. The city's varied concert life expanded rapidly in the 1770s and 1780s, led by two musical organizations, the Concert Spirituel and the competing Concert des amateurs, renamed the Concert de la Loge olympique in the 1780s.

Mozart composed both his "Paris" Symphony and the *Sinfonia concertante* for four winds for the Concert Spirituel and its director, Joseph Legros. It was the Concert de la Loge olympique that commissioned Haydn's six "Paris" symphonies in 1785.

Mozart had visited Paris as a child prodigy, where his talents brought him glory and financial success. His later visit in 1778 at age twenty-two was less satisfactory. He discovered to his chagrin that an ex-prodigy has little drawing power. Worse still, the music-loving aristocrats through whom he hoped to make a good deal of money giving lessons and private concerts were frequently unreliable when it came to paying their bills.

Haydn, on the other hand, never went to Paris, yet his works were so popular there from the 1760s onward that many of them were published without his knowledge, from what we would today call pirated copies. Before long his works sold so well that unscrupulous publishers brazenly issued works by other composers under his name. By the early 1780s Haydn learned in a letter from the director of the Concert Spirituel that his *Stabat Mater* had been performed there four times with great success. Eventually this passion for Haydn's music led to a direct commission.

HAYDN'S PARIS SYMPHONIES

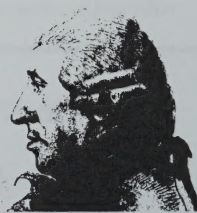
In 1785 the young and handsome music-loving Count d'Ogny, Claude-François-Marie Rigoley, proposed to commission a group of symphonies from Haydn for his concert organization, Le Concert de la Loge olympique. The orchestra's concertmaster, the Chevalier Saint-Georges, offered Haydn the sum of 25 gold louis per symphony, with an additional five louis for publication rights. Up to this point Haydn had earned nothing from his eighty-odd symphonies, so this sum seemed princely indeed.



It was customary to produce commissions and publications in multiples of six, so Haydn duly composed a half-dozen witty and inventive symphonies, putting his best effort into so prestigious and profitable a commission. The six symphonies are known as Nos. 82-87 (the numbering is entirely conventional and has nothing to do with their actual composition). Haydn composed the odd-numbered works in 1785 and the remainder the following year. The sponsoring organization evidently premiered all six during its 1787 season. All six works were so well received that the rival Concert Spirituel quickly adopted them as well.

THE DANCING BEAR

Haydn's symphonies in C major display brilliance, energy, and festive sonority. The first movement of No. 82 unfolds from a theme of sharply etched rhythmic profile, combined with harmonic daring, including a stunningly bold dissonance just before establishing the new key (most of the instruments play the notes of the A-flat triad, emphasized by a *sforzando*, against a sustained G held in three different octaves by violas, horns, and oboes). Throughout this splendid movement the fanfare figures lead in unexpected directions, precisely when the listener expects them to be most stereotyped. The Allegretto — a moderately fast "slow" movement — is laid out in



Haydn's favorite double variation form, one theme in the major, another in the minor, each varied in turn. The Menuet has the character of an aristocratic dance, stately and pompous, with a Trio that is folklike with charmingly scored wind solos.

The nickname for No. 82, *L'Ours* (*The Bear*), like virtually all the sobriquets attached to various Haydn symphonies, originated in the nineteenth century. Some imaginative soul described the finale — widely loved from the start — with the image of a dancing bear, and the nickname stuck. This high-spirited finale begins with a drone on the pitch of the home key before dancing away on a clearly popular tune. Yet for all its accessibility, the movement is also notable for Haydn's technical refinement, including its far-reaching development, where drones introduce the folk dance in a dizzying series of unexpected keys before settling down for the restatement and the dazzling C-major sunburst of the conclusion.

SINFONIA CONCERTANTE FOR WINDS

How many people, listening for the first time to a work newly discovered in a manuscript with no name on the title page, would feel comfortable hailing it as a masterpiece? Suppose that it were later found to be by one of the greatest of all composers — Mozart, for example. How would that affect the response of listeners in the concert hall? Not only the amateur music-lover, but also the musicologist and the critic? Now suppose further that, after enjoying for some decades a reputation as a work by Mozart, the piece should be proved to be not composed by him. Would the return to its former state of anonymity influence performers and listeners?

These are not hypothetical questions. That scenario is essentially the story of the *Sinfonia Concertante in E flat* for oboe, clarinet, horn, and bassoon, which has undergone a roller coaster of attributions and critical evaluations in the century since it came to light.

There are some things that we do know about the work. When Mozart arrived in Paris in March 1778, Joseph Legros evidently asked him to write a work in the genre that was then all the rage in Paris, a *symphonie concertante* (to give it the French form), a concerto with several soloists. Mozart had recently met the four intended soloists — for flute, oboe, horn, and bassoon — on a visit to Mannheim, and he admired their playing enormously. The possibility of getting a performance from the most renowned masters of these instruments in Europe excited Mozart, and he completed the work in about two weeks. But then something went wrong: although the performers “are quite in love with it” (wrote Mozart in May), Legros did nothing about preparing it for performance. Mozart left Paris without hearing the piece and without his manuscript, which Legros owned. But he told his father that this did not matter; he remembered the music, and he would write it down again “as soon as I get home.” Today, however, we have no manuscript of the music in Mozart’s hand.

THE POWER OF A NAME

Köchel, the organizer and cataloguer of Mozart’s music, knew Mozart had composed the piece but thought it was lost, so he listed it in his Mozart catalogue as No. 9 in the appendix (“Anhang” in German). What, then, is the work to be performed in this concert? It is indeed a *sinfonia concertante* for four winds, but the cast of characters — oboe, clarinet, horn, and bassoon — is not quite the same as Mozart’s. Otto Jahn, the early Mozart biographer,

published three editions of his study without reference to this version. But an edition published in 1905, after Jahn’s death, contained the surprising news that a manuscript copy had been made in the late 1860s from an older source, now lost. For a time the piece was admitted to the canon by being granted an official

Köchel number — 297b, the number it would bear if an indubitably authentic Mozart manuscript of the piece should turn up. But now the tide has again turned, and the *Sinfonia Concertante* has been demoted to an appendix of works of doubtful authenticity. The official numbering in the latest edition of Köchel is K.Anh.C14.01.

What difference does it make whether this piece bears the number K.297b or the number K.Anh.C14.01? An astonishing amount, it would seem, to the listener. Our mental conditioning changes according to whether we expect to hear a work by an unknown composer or by one of our cultural heroes — even though the notes to be played are exactly the same. Over the course of the *Sinfonia*’s history, critics

and audiences alike have reacted quite differently to the work, depending on whether or not they thought it was authentic Mozart. The most recent critical discussion of the work, a book-length study with a new edition by Robert Levin, argues that Mozart’s score was lost, but that his solo parts survived. Levin believes an unknown person rewrote the orchestral sections, also adapting the solo parts to include a flute. Levin has published and recorded his own reconstruction of Mozart’s presumed original, though this interesting exercise now leaves us with two problematic compositions instead of one!

Today’s performance offers the older version; it is up to each listener to decide how Mozartean this work is and how that view implicitly affects the ranking one gives it. In any case, Mozart was an ideal choice of composer for a *sinfonia concertante*: the prodigality of his invention was just what was required for a genre in which each of several solo instruments needed an opportunity to shine against the others. Some themes may be more suited to one instrument or another, but each gets its chance in this piece, whether in the broadly laid-out exposition of the first movement, or that movement’s extended development section; in the dialogue of the second movement, so redolent of chamber music; or in the variations of the finale, built on a simple, whistleable tune that surely would have proved pleasing to the Parisian public — if in fact it was composed for them!

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MOZART'S SURPRISE SYMPHONY

Though Mozart's 1778 trip to Paris proved disappointing, he did achieve a signal success with a new symphony. Legros invited him to compose a symphony especially for a concert on Corpus Christi (June 18). Mozart replied, "Why not? . . . if I may rely with certainty on its being performed, and that it will not have the same fate as my *sinfonia concertante*."

Mozart set out to match the French taste precisely. He reveled in the large orchestra (including clarinets, which he had never before been able to include in a symphony). Following French taste, he wrote no Minuet and did not call for the traditional exposition repeat in the first movement. He took special pains in one area that was *de rigueur*: "I have been careful not to neglect *le premier coup d'archet*." Parisian audiences expected every symphony to begin with a powerful tutti passage, often in unison, featuring an energetic downbow on all the stringed instruments. Yet, even while bowing to popular taste, Mozart had fun with the *coup d'archet*, ultimately to the delight of his audience. Exploiting approaches to the symphony he had recently learned in Mannheim, he began, as expected, with the strong repeated chords of the *coup d'archet*—but then filled the remainder of the movement with references to that opening gesture, giving the alert listener a happy surprise and turning a hackneyed stereotype into a fresh, new idea.

THE TWO ANDANTES

The slow movement, in Mozart's view, found favor with knowledgeable musicians—but not with Legros, who felt that the audience did not applaud it warmly enough. Mozart was very fond of his first Andante, but he wrote another one to keep Legros happy. "Each is good in its own way," he wrote, "for each has a different character. But the last pleases me even more." Two slow movements in fact survive for this piece. One of them, running 98 measures in 6/8 time, is almost always performed with the symphony; the other is 58 measures in 3/4 time.

Yet there is some doubt as to which version was actually composed first, and which was the replacement. Since the 3/4 version seems to be shorter, and was published in Sieber's Parisian edition, it would seem to be the replacement movement. Yet the manuscript of the symphony (which stayed in Mozart's possession after he left Paris) contains two copies of the 6/8 version—one a working sketch, the other a clean copy almost certainly written out later; this suggests that the 6/8 version was the later one.

Still more striking is a recently discovered sketch page that contains a very nearly complete reading of the 3/4 Andante on one side and a preliminary sketch of the symphony's finale on the other. This indicates that it may have been the earlier, since a finished version of a replacement movement, written after the premiere, would not likely be found on the same sheet as

preliminary sketches that must have come well before.

In any case, we have Mozart's word that he considered both slow movements to be worthy. In this performance, both alternatives will be played in the normal position within the symphony. You will then be given the opportunity to second-guess Mozart and the musical scholars by decreeing (via applause) which slow movement you prefer.

The finale was another of Mozart's delicious jokes on the Paris audience and its concert habits. He had noticed that last movements started *forte* (if only to hush the conversation that followed the applause between

movements). But he meant to catch the audience off guard, with a quiet rushing figure in the second violins and a gentle sigh in the firsts, while no one else plays. The gambit worked: "The audience, as I expected, said 'hush' at the soft beginning, and when they heard the forte, began at once to clap their hands." Even more daring was the second theme, a fugato which must have struck the pleasure-loving Parisians as frightfully learned, yet Mozart wears his contrapuntal learning so lightly that we never lose our admiration for his sense of timing. Clearly, the "*Paris*" *Symphony* is one of those happy works that perfectly gauges its audience's ability to follow.

—Steven Ledbetter

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

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FOR THE RECORD: RECORDINGS OF INTEREST

- **Haydn: *Symphonies Nos. 72-83***
Philharmonica Hungarica/Dorati.
London 425 925-2 (2)
- **Mozart: *Sinfonia Concertante in Eb for Oboe, Flute, Bassoon, Horn & Strings***
Academy of St. Martin-in-the-Fields/Marriner
(version reconstructed by R. Levin)
Philips 411134-2 PH
- **Mozart: *Symphony No. 31 in D, K.297, "Paris"***
Academy of Ancient Music/Hogwood
L'Oiseau-Lyre 410 197-2 OH

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Jeffrey Stevens and Donald Wilkinson, *basses*

The Handel & Haydn Society is supported in part by a generous grant from the National Endowment for the Arts. The NEA's support enables us to present not only our concert series, but also our educational outreach program in forty Greater Boston area public schools, and free public concerts like First Night that bring H&H's music to the widest possible audience.

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The Conductor's Circle of the Handel & Haydn Society brings together individuals who express their deep commitment to Baroque and Classical music by generously donating \$1000 or more to the Annual Fund. The generosity of Conductor's Circle members has enabled Artistic Director Christopher Hogwood to establish H&H as the premier period instrument orchestra in the United States and as a national leader in historically informed performance.

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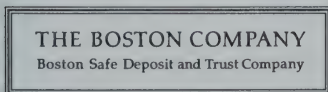



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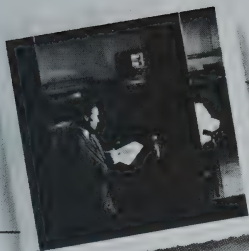
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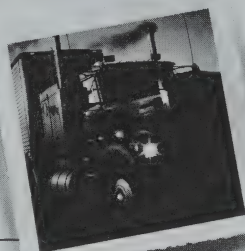
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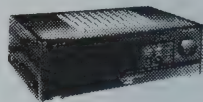
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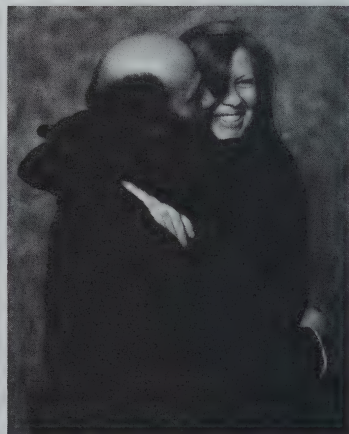
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